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The leading dimensions of the mutilated figure in whole inches and eighths of an inch are subjoined :

Height preserved	34.0
Width at shoulders	14.5
Interval between armpits	10.7
Hips	11.3
Depth of arm	3.4
“ “ leg	5.6

The pose of our mutilated marble is unsymmetrical. Its shoulders were carried fairly level. Its trunk swerved to the right, and bore on the left leg. The knee of the other leg hung a little forward. The right foot was planted a little to one side. Both arms were down, the right one, whose humerus has a backward slant, being crooked, probably, at the elbow. Compare, for the essential points of this pose, and for the long twining curls whose extremities are indicated on the chest of our torso, the bronze Apollo Citharistes of Pompeii, which the late Adolf Furtwängler has traced to a near precursor of Phidias (Furtwängler, *Masterpieces* p. 52; Reinach, *Répertoire* II, 97, 8; Higinbotham *Bronzes*, Chicago, No. 543).

The measurements of the Pompeian statue average about one-sixth larger than the Chicago marble, which must therefore have stood about 50 inches high without its plinth. The depth at the loins is the same, however, on both figures. The sculptor of the marble one has abandoned the ultra-sinewy proportions of his early fifth century model. The Apollo Despuig at Majorca and a little bronze Apollo from Pompeii (Reinach, *Répertoire* II, 92, 3 and 93, 2; Higinbotham *Bronzes*, Chicago, 952) are later survivals of the type. Compare, also, Prince Torlonia's torso, which Reinach classes as a Dionysos (*Répertoire* II, 124, 4).

RECENT EXHIBITIONS.

The Annual Reception at the opening of the Exhibition of American Oil Paintings and Sculpture was held October 20. The Exhibition, which numbered 340 works, was smaller than last year, and this made possible a more satisfactory hanging. Although the large exhibitions of the Corcoran Gallery in Washington and of the St. Louis Museum interfered with our dates, the high standard of previous years was fully maintained, many critics considering it the best gathering of American pictures we have had.

A noticeable characteristic was the even quality of the work; while no single picture of the greatest distinction appeared, a large number of very strong canvases were shown. The Norman W. Harris Prize was awarded to Mr. Sergeant Kendall for his "Narcissa," a beautiful nude figure of a child with her reflection in a mirror. The Martin B. Cahn Prize for the best picture by a Chicago painter was awarded to Mr. Adam Emory Albright for "The Enchanted Hour," a picture of children fishing from a boat.

The following pictures were sold from this exhibition: "Their First Sail," by Anna Lea Merritt; "The Child in the House," by Walter M. Clute; "The Swimming Hole," by Mary S. Perkins; "At the Mantel," by Henry R. Ritzenberg; "The Silence of the Desert," by Bertha M. Dressler; "Gray Day," and "The Church on the Zattere, Venice," by Grace Ravlin; "Dutch Interior," and "The Cup that Cheers," by John H. Vanderpoel; "Still Life," by Emil Carlsen; "Winter," by John T. Goshorn; "The Clouds," by James William Pattison; "Sea Breeze," by Caroline Stehlin; "New England Village," by John F. Stacey; and "Girl in Arbor," by Mabel May Wood-

ward. Also the portrait relief of Henry Irving and Ellen Terry by Katherine T. Prescott.

From November 17 to December 2 the Annual Exhibition of China Painting by the Atlan Club of Chicago was shown in Gallery 45. The work was, as usual, along purely decorative lines, and commanded respect by its fine design, good color, and excellent craftsmanship.

The Annual Exhibition of Art Crafts opened December 8. For this interesting event three of the galleries were quite transformed by the installation of special wood-work, wall coverings, lattices, etc., under the artistic direction of Mr. Frederick Walton, and a collection of crafts objects, selected as having distinct artistic originality, was placed on view. As usual, works in leather and metal, book-bindings, textiles, prints, and various household utensils and furnishings were shown. The appearance of the galleries during this exhibition is suggested by the illustration on page 37. There were 840 entries.

In addition to the usual prizes there was one of fifty dollars from Mr. Arthur Heun. The awards are as follows: the Arthur Heun Prize, to the Handicraft Shop of Boston (C. G. Forssen, Geo. C. Gebelein, F. J. R. Gyllenberg and Mary C. Knight), for the best exhibition of hollow ware (silver); a silver medal to the Misses Dolese of the Wilro Shop, for an illuminated leather book, the best single piece of craftwork of original design executed in Chicago or vicinity.

The Craftwork Purchase was awarded to C. G. Forssen of Boston, on a low silver bowl; the Atlan Ceramic Club Prize to Miss Matilda Middleton, for an original plate design in conventional ornament.

Connected with this exhibition was a dis-

play in the Print Room of a collection of Photographs by Miss Elizabeth Buehrmann, of Samplers lent by Miss Kate Aishton, of Miniatures, lent by Mrs. Wm. G. Hibbard, and of Photographs of New England scenery by the Misses Frances and May Allen, of Deerfield, Mass.

Simultaneously the designs for Gothic windows and wall decorations designed by Mr. Frederick C. Bartlett for the new University Club building, were hung in Gallery 25, (See cut page 43) and these excited much interest by their unusual faithfulness to the manner of the period which inspired them, and by the scholarly and artistic character of the designs themselves.

The work of the Art Students' League was exhibited at the same time in Rooms 26 and 27, and was pronounced a distinct advance over the recent work of the League. The following prizes and mentions were given:

First Prize, Oil Painting, Charles W. Dahlgreen.

Second Prize, Oil Painting, Katherine Maxey.

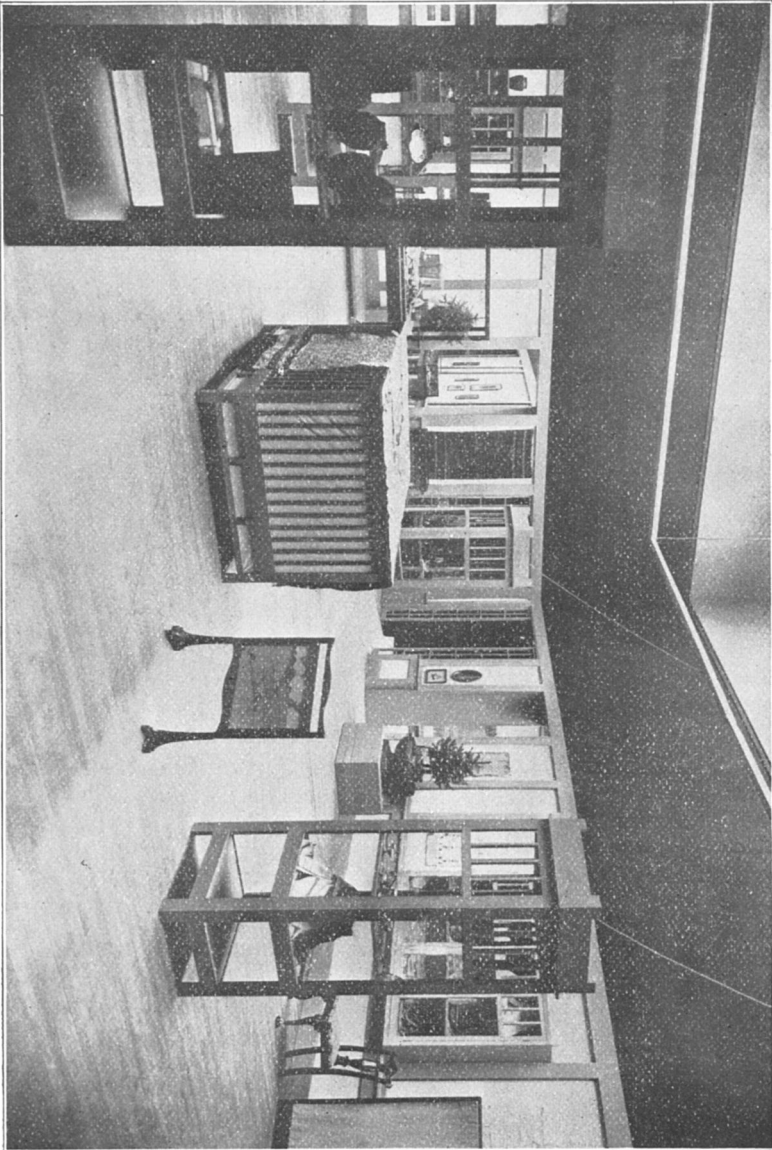
First Prize, Water Color, Mary Ferris.

Second Prize, Water Color, Claire Stader.

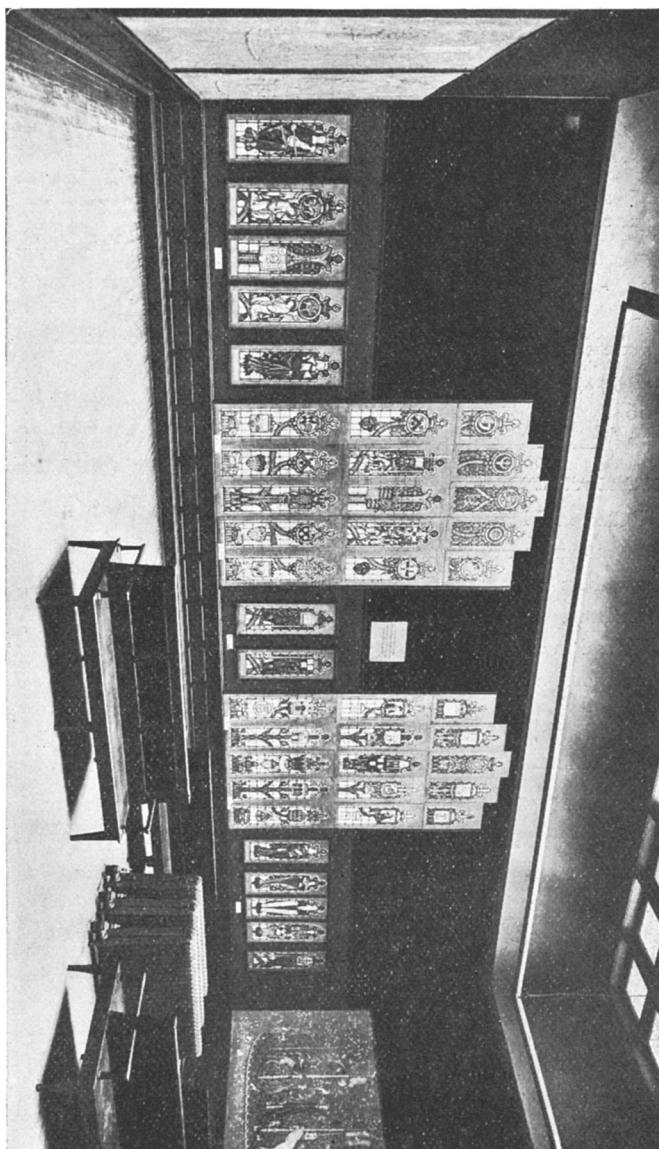
Honorable Mentions to Datus E. Myers and Leo A. Makielski.

Dr. F. W. Gunsaulus, a Trustee of the Art Institute, has presented to the permanent collection a landscape of considerable size entitled "September Day on the Arun" by the well known Dutch-English contemporary painter, José Weiss; and also a small collection of old wood carvings, of illuminations, and of drawings by Burne-Jones.

The coming exhibition of drawings by Edwin H. Blashfield will consist of studies for mural paintings covering quite completely the last ten years work of one of the foremost American decorative painters.



ART CRAFTS EXHIBITION OF 1908.
Room 30, looking Northeast. (See page 35.)



CARTOONS FOR GLASS AND PAINTED PANELS FOR THE UNIVERSITY CLUB; by Frederic Clay Bartlett.
Room 25, looking East: see page 35.